

Spring 4-19-1997

Joyful Voices: Sounds of Nature and the Spirit

Lehigh University Music Department

Lehigh University Museum Operations

New Jersey Chamber Music Society

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LEHIGH
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ZOELLNER
ARTS CENTER

A Preview Season

presentation of

**New Jersey
Chamber Music Society**

*Celebrating contemporary
Native American composers*

April 19, 1997

Baker Hall

*Inaugural Season begins
September 1997*

LEHIGH UNIVERSITY
MUSIC DEPARTMENT

and

MUSEUM OPERATIONS

present

NEW JERSEY CHAMBER MUSIC SOCIETY

Saturday, April 19, 1997

Joyful Voices: Sounds of Nature and the Spirit

featuring

Jerod Sheffer Tate, composer

Richard Foley, <i>oboe/Lakota Courtship flute</i>	Karen Higgins, <i>clarinet/bass clarinet</i>
Larry Jacobs, <i>percussion</i>	William Blount, <i>clarinet</i>
Jessica Schimpf, <i>flute/piccolo</i>	Atsuko Sato, <i>bassoon/contrabass bassoon</i>
Peggy Schechter, <i>flute/piccolo/bass flute/contrabass flute</i>	

and

The Colorado Sisters

PROGRAM

Louis W. Ballard

Ritmo Indio (Rondo movement)

Schechter, Foley, Blount, Higgins, Sato

Katherine Hoover

Kokopeli

Schechter

Brent Michael Davids

In Wisconsin Woods

Schechter, Tate

The Colorado Sisters

INTERMISSION

David A. Yeagley

**Woodland Spirit Dances on the Bark
of an Ancient Stump**

Foley, Sato

Jerod Sheffer Tate

Dream World Blesses Me

*Schechter, Schimpf, Foley, Blount,
Higgins, Sato, Jacobs, Tate*

This program is supported in part by a grant from the
Commonwealth of Pennsylvania Council on the Arts.

The New Jersey Chamber Music Society is funded in part by the
New Jersey State Council on the Arts/Department of State.

NEW JERSEY CHAMBER MUSIC SOCIETY

*Designated this year by the New Jersey State Council on the Arts
as a Distinguished Arts Organization*

The New Jersey Chamber Music Society (NJCMS), the state's premier chamber ensemble, is now in its 23rd season. The Society is a seven-time New Jersey State Council on the Arts "Distinguished Arts Organization" as well as one of the original arts organizations to receive "Major Impact Status" from the Council. The purpose of NJCMS is to enrich the cultural life in New Jersey and beyond by presenting traditional and innovative concerts and educational programs of the highest professional quality, and to reach out to diverse audiences in order to make these activities accessible to all segments of society.

Drawing upon the skills of a core of 12 artist-members acclaimed for their musicianship and talent, Artistic Director Peggy Schecter and the Society combine the classics of the chamber music literature with lesser-known and contemporary works into stimulating programs that are both fresh and vital. NJCMS has appeared on concert stages from Seattle, Washington to Washington, DC; from New York to New Orleans; while debuts at Alice Tully Hall, Weill Recital Hall (Carnegie Hall), and the Kennedy Center have been enthusiastically hailed. The ensemble appears regularly at the Rockport (MA) Chamber music Festival and at Piccolo Spoleto in Charleston, SC. In March 1993, the Society performed throughout Austria, Switzerland and France, during a two-week European tour. NJCMS was seen in a nationwide broadcast of PBS' "Great Performances" in a joint concert with the Tokyo String Quartet, and the company's concerts are heard in 46 states, via National Public Radio's "Performance Today." Their first of three compact discs was released in 1989; the second appeared in 1993; and the third in the summer of 1995.

NJCMS also serves a wider audience through its innovative and stimulating programs that target younger audiences by performing family concerts and workshops and by offering instrumental coachings and assembly programs to students in neighboring area school systems.

BIOGRAPHIES

Louis W. Ballard is a major American composer whose works are performed regularly by major symphony orchestras, choral societies, chamber music ensembles and ballet companies. He has received premieres at Lincoln Center, Kennedy Center, Walker Arts Center, Smithsonian Institution, Filene Center, Tyrone Guthrie Theatre, BHAM - St. Louis, Hollywood Bowl, Town Hall and Robert F. Kennedy Stadium, where he produced, directed and wrote the music for the nation's first all-Indian half-time show at the Washington Redskins vs. Dallas Cowboys football game. His compositions are regularly broadcast over CBC, BBC, Radio France, Belgium, Holland, Deutsche Welle, Saarlandische Rundfunk, Deutschsudwestern Rundfunk. His recent recordings were released by Wakan Records, Santa Fe.

Among the honors earned by Dr. Ballard are grant awards and commissions from The National Endowment for the Arts, The Ford Foundation, The Harkness Ballet, The American Composers Orchestra, The St. Paul Chamber Orchestra and The Tulsa Philharmonic, as well as the First Marion Nevins Macdowell Award for American Chamber Music. On May 27, 1989, Dr.

Ballard became the first American composer to receive an entire program dedicated to his works in the new Beethoven-House Chamber Music Hall, adjoining Beethoven's birthplace, Bonn, West Germany.

Dr. Ballard was born in Oklahoma and studied music theory at the University of Oklahoma and the University of Tulsa, where he earned a B.A., B.M.E. and M.M. in music composition. He has received numerous awards for his music contributions including an honorary doctorate from the College of Santa Fe.

Among Dr. Ballard's forebearers are a Principal Chief of the Cherokee Nation of Oklahoma and a Medicine Chief of the Quapaw Nation of Oklahoma. In his childhood, he absorbed a large repertory of American Indian music and studied the musics of many tribes. As a composer, writer and educator, he is devoted to the values of American Indian culture and his compositions combine American Indian melodic and rhythmic material (and occasionally Indian instruments) with mainstream 20th-century compositional techniques. In addition to his musical compositions, Dr. Ballard has written two books on American Indian music: *My Music Reaches to the Sky* and *Music of North American Indians*.

The movement from Dr. Ballard's *Ritmo Indio* being performed this evening, includes a performance on the Lakota courtship flute. While the work was originally written for woodwind quintet, the New Jersey Chamber Music Society, with enthusiastic permission of the composer, is substituting the bass clarinet for the French horn.

Katherine Hoover is one of the leading female composers of our time. She has also pursued an active acting career as a flutist. Born in West Virginia and currently a resident of New York City, she holds certificates and a degree from the Eastman School of Music, where she studied flute and theory, and a Master's degree in music theory from the Manhattan School of Music. She is the recipient of several grants and awards, among them the National Endowment Composer's Fellowship and ASCAP awards.

As a flutist, Ms. Hoover has performed at Lincoln Center as a soloist and with a number of prestigious opera and ballet companies, including the New York City Opera, the American Ballet Theater, Mostly Mozart Concerts, the Caramoor Festival Orchestra, and with many Broadway theater orchestras. She has given numerous recitals, played with chamber groups, appeared on radio and television, and recorded solo and chamber music for Arabesque, CRI, Grenadilla, Leonardo, Opus One and Sonar labels. Her work has been published by Theodore Presser, Carl Fisher and Papageno Press.

Ms. Hoover's impressive catalogue of works includes compositions for orchestra, more than 20 chamber music compositions, piano pieces, works for solo flute, songs and choral music. Her works have been performed by numerous orchestras, soloists and chamber groups. Her *Psalm 23* was presented in New York City at the Cathedral of St. John the Divine by a 400-member chorus and orchestra. The *Clarinet Concerto* was written for and premiered by jazz virtuoso Eddie Daniels with the Santa Fe Symphony, conducted by Stewart Robinson. In 1994, Ms. Hoover conducted the premier of her *Night Skies* for large orchestra with the Harrisburg Symphony. The New Jersey Chamber Music Society commissioned Ms. Hoover's *Quintet (Da Pacem, Op. 39)*, which received its premiere at Lincoln Center in May 1989.

Ms. Hoover's *Kokopeli* is a solo piece for flute. The music evokes feelings for the spaciousness of the Southwest and pays tribute to Kokopeli, the legendary *Mahu* (leader), who led the Hopi people through the mesmerizing sound of his flute.

Brent Michael Davids is a nationally acclaimed composer whose commissions include compositions for the Joffrey Ballet, the Kronos Quartet and the National Symphony Orchestra. In addition to extensive performances of his works in the United States and abroad, Davids has received numerous awards from organizations such as the National Endowment for the Arts, Meet the Composer, American Society of Composers, Authors and Publishers, and the most prestigious composition award given in the state of Arizona, the Arizona Commission on the Arts award. Davids holds a Bachelor's degree and Master's degree in composition from Northern Illinois University and Arizona State University respectively. Davids, an enrolled member of the Mohican Nation, is one of the very few classically trained Native American composers working today. His music contains elements of Native American tribal music combined with Western compositional techniques. *The Singing Woods*, written for the Kronos Quartet and *Moon for the Falling Leaves* for the Joffrey Ballet were influenced and inspired by traditional Mohican life. Davids often uses traditional Native American instruments of his own design in his compositions.

Davids has composed for very different ensembles and genres, demonstrating the skill and versatility attained from his classical training. His works include choir pieces performed by the Dale Warland Singers (*Native American Suite*, '95) and chamber works for Kronos Quartet (*The Singing Woods*, '94; *Turtle People*, '95; *Native American National Anthem*, '96), ballets for the Joffrey Ballet (*Moon of the Falling Leaves*, '91), and the Maida Withers Dance Construction Company (*Tukuhnikivat*, '96), as well as works for small ensembles ranging from a trio for two double basses and crystal bass flute (*Petroglyph*, '94) to a work for his own instrument, crystal bass flute, and voice (*In Wisconsin Woods*, '92).

In Wisconsin Woods is about a Native American man who has been disillusioned by Christianity. Searching for answers, he goes out into the woods to find his father's grave. But when he reaches the grave, he discovers a huge pine tree growing up in the middle of it. Then through a heightened relationship with the tree, the man rediscovers what it means to be Winnebago (Ho Chunk). *In Wisconsin Woods* is intended to showcase the unique sounds of the crystal bass flute and a portion of the Native American experience, Mr. Davis' music is accompanied by poetry by Susan Power (Yanktonnai Sioux), who has been published in *The Atlantic Monthly*, *The Paris Review*, and *The Best American Short Stories 1993*.

In Wisconsin Woods is performed this evening by the New Jersey Chamber Music Society's Artistic Director Peggy Schechter. Because Mr. Davids, who resided in Minnesota, is in possession of the only existing crystal bass flute and it is too delicate to ship, Ms. Schechter will perform the work on a bass flute. Native American composer Jerod Sheffer Tate will recite Ms. Power's poetry.

David A. Yeagley received B.Mus., M.A., M.Div., and D.M.A. degrees from Oberlin, Emory, Yale, Hartt School and the University of Arizona, and attended Harvard as a special student in graduate American studies.

He is a man of many talents: pianist, composer, writer, poet, portrait artist, speaker and RCC cantor. A concert recitalist, Dr. Yeagley's piano compositions have been broadcast on Connecticut Public Radio and various stations throughout the United States. He has been commissioned by an Israeli cantor for a one-act opera. His art work has been displayed in Yale, Peabody, and Phillips Academy Peabody museums. He has written plays, a major collection of original epic poetry devoted to Farah Diba Pahlavai, and has done special research on Edgar Allan Poe.

Through his mother, Dr. Yeagley is a fifth generation direct descendent of Bad Eagle (1839-1909), a Comanche band headman, and a member of the Comanche Tribe of Lawton,

Oklahoma. He recently served as an ambassador in the Kellogg-funded Native American Ambassadors Program, administered by Americans for Indian Opportunity. Through his father, Dr. Yeagley is an eleventh generation descendent of James Ensign, one of the first thirty land proprietors of the Hartford Settlement in 1636. Dr. Yeagley is a member of the society of the Founders of Hartford.

Dr. Yeagley's *Woodland Spirit Dances on the Bark of an Ancient Stump*, which will be performed this evening, is scored for oboe and bassoon. In a letter to NJCMS Artistic Director Peggy Schecter about this piece, he wrote, "...one of the distinct functions of "spirits" in the east was one of guidance. The spirits were the savior type, appearing in times of great need or exigency. Well, I am, as a composer, acting as a woodland spirit. Musically, I am trying to "guide" the direction of composition, through my own compositions. The compositions themselves are the spirits, or, the guidance. The "movement," or, dance, is what is the guidance. The "ancient stump" is the forms of Western Music History. I am simply trying to create a new, or alternate, system of tonality. I am not anti-tertian nor anti-harmony. The system of tonality I seek to develop must not be contrary to the natural physics of sounds. I'm simply taking a different turn than Schonberg. He turned to pitch successions, or scales. I turn to chords, or simultaneous sets of pitches.

...Comanches were always great adapters, once exposed to other peoples. They were great streamliners. Psychologically, and perhaps even historically, and certainly philosophically, what I am doing is "Comanche."

This piece for you is not a spirit dance, in the sense that you are supposed to imagine spirits dancing on a stump. The music itself is the spirit guidance. The stage, or stump, is the compositional procedure."

Jerod Sheffer Tate, *Taloa Ikbi*, was born in 1968 at Norman, Oklahoma. He is a citizen of the Chickasaw Nation and is of Chickasaw and Manx Irish descent. His father is Special District Judge Charles Tate, and his mother is Choreographer and Associate Professor Dr. Patricia Tate.

Mr. Tate began piano lessons at the age of eight with Phyllis Eaton and was accepted at age thirteen as a student of Professor Werner Rose of the University of Wyoming. In 1986 Mr. Tate was accepted to Northwestern University with a four-year full-tuition grant. During his residency, he studied with Dr. Donald Isaak, participated in Master Classes with Claude Frank and Eckart Sellheim, and was a recipient of the Corrine Frada Pick Award for Outstanding Music School Senior. After receiving his B.M. in Piano Performance in June 1990, he was awarded a full-tuition scholarship to attend the Adamant Music School in Vermont and was a guest artist for their New York City recital series. Mr. Tate was appointed as a staff accompanist at Northwestern University for the 1990-91 academic year and for its Summer High School Music Institute in 1992. He is currently completing two Master of Music degrees in Piano Performance and Composition at the Cleveland Institute of Music where he studies with Elizabeth Pastor and Dr. Donald Erb.

In September 1990, Mr. Tate was commissioned to compose the ballet score for *Winter Moons* which premiered at the University of Wyoming and toured Wyoming and South Dakota in 1992. His music was described as "...rhythmic, forceful and entertaining...the cutting edge of creativity in Wyoming." During the ballet tour he was supported by a WESTAF "Meet the Composer" grant to present lecture demonstrations to the communities and high schools throughout Wyoming and South Dakota. Tate's orchestral suite from *Winter Moons* was performed by the Colorado Symphony in May 1993 with the composer at the keyboard and was subsequently performed by the Minnesota Orchestra in November 1993 and the Billings

Symphony in 1995. The revised version of the ballet was performed by the Colorado Ballet in May 1994 with the composer at the keyboard. After the Colorado Ballet premiere, Tate was awarded \$10,000 from Philip Morris to professionally record the score in September, 1995.

Ayeaknasha for Double Bass and Orchestra, commissioned by James VanDemark of the Eastman School of Music, premiered in July 1993 with the Ohio Chamber Orchestra. Its revision was then performed with the Friends of Music Orchestra at Geneseo, NY and the Colorado University Symphony at Boulder, CO in 1994, the Sonare Chamber Orchestra at St. Cloud, MN in 1995, and the New Mexico Symphony in 1996. The operetta score for *Diva Ojibway* was commissioned by the Native Earth Performing Arts Society in Toronto and premiered in April 1994. The ballet score for *Lost Bird*, commissioned by the choreographer and manuscript author, will premiere at Rapid City, South Dakota in the summer of 1998 with the composer conducting.

Dream World Blesses Me, commissioned by New Jersey Chamber Music Society, was premiered in February, 1997 at the Jersey City Museum. Performed within an exhibit of art work by Jaune Quick-to-See (Salish Nation), the premiere took place as part of an historic event in which a concert of all contemporary Native composers were featured.

In 1994, Mr. Tate joined the crew of native American Television, Inc. in Minneapolis as Composer for their series entitled *First Americans Journal*. He appeared as Guest Composer for the Billings Symphony in Billings, MT in October 1995 and was a staff accompanist and orchestral pianist for Colorado Ballet during their 1995 *Nutcracker* season. He recently completed his engagements as Staff Accompanist and Lecturer for the Academy of Colorado Ballet 1996 Summer Intensive Program and as a keyboardist with the Second National Tour of *Miss Saigon*. Mr. Tate was recently selected as Composer In Residence by the National Symphony Orchestra for their 1997-98 season.

The Colorado Sisters, Elvira and Hortensia, grew up with the oral tradition of storytelling and have been performing together as Storytellers for over 10 years in New York City and around the country at the American Indian Community House, the American Museum of Natural History, the Brooklyn Museum, the Bronx Museum, Theatre for the New City with the Thunderbird American Indian Dancers, the National Museum of the American Indian, as well as other museums, libraries and universities.

They are founding members of *Coatlicue Theatre, Inc.* Coatlicue is the Aztec deity of the earth/creation.

The Colorado sisters write and perform their own material, drawing from their native culture and traditions, weaving stories of the deities along with personal stories of their family and themselves, incorporating the Nahuatl language and educating as well as entertaining and reaffirming their survival as urban Indian woman.

In Wisconsin Woods by Susan Power

My father is heretic pine,
his ashes grown to needles in Wisconsin woods.
I visited the grave and found him risen in bark.
I smeared his heart's sap on my fingers,
he will not wash away.
I found god speaking Winnebago,
perched in a silver birch tree.
Tiny birds covered him like a feathered quilt.
He was chewing fronds of fern to keep his teeth sharp and white.
I saw him tremble like a bear,

freeze like a deer,
withdrawal like a turtle into his shiny white bones.
Winnebago god blessed me from the tree.
His wrists rang on either side of my head where he shook them like rattles.
"City brother," he teased, "welcome to this old universe."

Dream World Blesses Me, Words of Jaune Quick-to-See

I

Underneath my restless breath,
Hot winds carry the scent.
Glaciers push glaciers,
And people move.

Glaciers move.
And people move.
Glaciers.

All is moving, all is moving.

Watch me move my hands,
my soul,
my heart.

Moving,
onward,
onward,
and downward.

Moving,
into darkness.

Darkness

II

Coyote turns on the light!
Turtle raises its back!
Through your volcano heart,
Divide and fill the space they said.

Dreams.
Dreams.
Made from the hearts of deer.
Their tears drop,
From wailing skies;
Form a stew,
of precious spirit and flesh.

While our bodies,
are only electric wind.

A single twig breaks!

Like walking around in a fog knowing there is a cliff nearby;
Like sitting on an atom bomb;
The idea of process is an ongoing relationship.

Tell all the truth but tell it slant.
Tell it In Mad Love and War.
Tell it Hand Into Stone.
Tell it as A Breeze Swept Through
Tell it Without Warning.

There are no endings, only beginnings.
Discovery. Indigenous. Discovery.
Our land, ourselves.
Linear! Horizontal! Extinct! Distinct!
One bringing death, one bringing life.
Creator, art, creator.

Landscapes.
Red Rock.
Blue Skies.
Dry.
Parched.
Orange.
Night Skies.
Grey Storms.

Deep, deep as though my soul extends beyond the souls of my feet and into
sacred soils - I can take these - and to my last dying breath, I will try.

I am ready to run...

III

Desire by Joy Harjo

Say I chew desire and water is an explosion
of sugar wings in my mouth.

Say it tastes of you.

Say I could drown because you left
for the time it takes a blackbird to understand
a pine tree.

Say we enter the pine woods at dawn.

We never slept and the only opium we smoked
was what became of our mingled breath.

Say the stars have never learned
to say goodbye. (One is a jewel
of blue magic in your perfect ear.)

Say all of this is true and more

than there are blackbirds
in a heaven of blackbirds.

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Don't miss these other Preview Season events:

(tickets at box office or call 7LU-ARTS)

The Blessing of Zoellner Arts Center

April foolishness and hi-jinx to summon the spirit of art

4 p.m. April 24

Zoellner/Rauch courtyards

The Comedy of Errors

by William Shakespeare

8 p.m. April 25, 26, 29, 30, May 1

2 p.m. April 27

Diamond Theatre

A Schubert 200th Birthday Celebration

Mass in A-flat

plus: Brahms's Alto Rhapsody, Beethoven's Choral Fantasy

Lehigh University Choral Arts

Steven Sametz, Director

8 p.m. April 25 and April 26

Lehigh University Festival of Jazz

(all events at 8 p.m.)

- April 27 L.V. Collegiate Jazz Festival

*Bands from Lehigh, Lafayette, Moravian and Muhlenberg
with special appearance of Towson State University Jazz Ensemble*

- April 30 Lehigh University Jazz Band
- May 2 Lehigh University Jazz Ensemble
- May 3 Bill Warfield and his Big Band

Tickets are available at the box office tonight.

Pardon Our Dust...

The Zoellner Arts Center is in its final stages of preparation for our Inaugural Season beginning in September. We appreciate your understanding that we're still putting on the finishing touches.